

BULLETIN OF THE  
ART INSTITUTE  
OF CHICAGO  
DECEMBER NINETEEN TWENTY-FOUR



THREE SELECTMEN OF PROVIDENCE, BY CHARLES W HAWTHORNE.  
ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE  
PURCHASED FOR THE MUSEUM BY THE FRIENDS OF AMERICAN ART

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## CHARLES LAWRENCE HUTCHINSON

1854—1924

CHARLES LAWRENCE HUTCHINSON, President of the Art Institute of Chicago, passed away on October 7, 1924. He was often called "Chicago's first citizen," and no one who knew him can deny that the title was worthily bestowed. His energy, his resourcefulness, the clarity of his vision, the very human and likeable qualities that were peculiarly his, will live long in the memory and the hearts of men. In the city which he helped to create, there is no phase of educational or philanthropic work that has not enjoyed his generous support. He was a dreamer of dreams who lived to see them built into concrete form. His entire life was dedicated to public service, but his service to the Art Institute was so intimate, his devotion so complete that it is not possible to measure it. He *was* the Art Institute, and it will stand as his most permanent monument.

Mr. Hutchinson was born in Lynn, Mass., in 1854 and came to Chicago as a child. He became prominently identified with the civic and cultural development of Chicago as a young man. In May, 1879, he was one of twenty public-spirited citizens who met to form an organization for the promotion of art in the city. This organization, first known as the Academy of Fine Arts, soon became the Art Institute of Chicago, and Mr. Hutchinson, having served as auditor and trustee, was elected President in 1882. He held the office until his death. The city was then much smaller, raw, and young, but Mr. Hutchinson's vision went far beyond the immediate needs of the community, and his plans were always for an art center that should satisfy the requirements of the city of the future and bring beauty within the reach of every man, woman, and child.

For thirty-two years, Mr. Hutchinson, William M. R. French, Director, and Newton H. Carpenter, Secretary, worked together with whole-hearted devotion to the building up of the Art Institute. First Mr. French and then Mr. Carpenter died, and George William Eggers carried forward the work as Director. Mr. Hutchinson lived to see many of his cherished plans bear fruit, and to watch the Art Institute become more and more closely identified with the life of the city. It was ever his belief that art must be a vital force, not a thing apart, in the community life. Every change, improvement, or addition that should bring the people closer to the Institute and the Institute closer to the people was dear to him, and he gave of himself unstintingly, tirelessly, to that end.

Despite the many other claims and demands made upon his time, Mr. Hutchinson's interest in the Art Institute never relaxed. The personnel of the Museum knew and loved him, looked forward to his daily visits, and never failed to derive inspiration from his own enthusiasm and from his friendly counsel. He will be greatly missed by those who were privileged to know him.

As the Art Institute grows in usefulness and service to the city, it will approach nearer to the ideal toward which Charles L. Hutchinson worked for more than forty years and for which he laid enduring foundation.



FRISIAN ROOM, SEVENTEENTH CENTURY. MR. AND MRS. WILLIAM GOLD HIBBARD MEMORIAL

### A DUTCH DWELLING ROOM

A COMPLETELY equipped Frisian dwelling room of the seventeenth century has been presented to the Museum by the children and grandchildren of Lydia Beekman Hibbard and William Gold Hibbard. Friesland, the oldest province of Holland, was the birthplace of the ancestors of Mrs. Hibbard.

In the seventeenth century there were no large cities in the windswept reaches of this northernmost section of Holland, but its villages were numerous and noted for their commercial activities. As a nation the Dutch were concerned with the material and matter-of-fact side of life, and their building shows that the influence of everyday events produced builders but no architects. No two structures were, therefore, alike, the plans being unconventional, the details determined by practical requirements only. Utility, convenience, and extreme durability characterized the simplest structures at a period when dust,

fresh air, and sunshine were considered undesirable in the best households. Doorways and windows were conveniently but not too evenly disposed, ceilings were heavily beamed and rather low, wall spaces paneled and tiled and adorned with articles of household utility. As a rule the main entrance door gave immediate access to the front room of the house, the heavy wooden door being divided into upper and lower sections with iron strap hinges and latches. Windows were square-headed, and owing to the building construction, the frames were massive. In the seventeenth century these windows were divided into sections of equal height, glazed with thick small panes, heavily leaded.

A vivid picture of the life of the past can be conjured up by viewing the Dutch Room in the Hutchinson Wing, and its charm must appeal to all who pass its bright green door. The particolor floor laid with large glazed green and yellow quarries



RECESSIONAL, BY EUGENE F. SAVAGE. MR. AND MRS. FRANK G. LOGAN MEDAL AND PRIZE. ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE

makes an interesting contrast to the walls faced from floor to ceiling with white tiles, some patterned in blue with floral, scriptural, rural, and historical devices. In characteristic Frisian fashion, the upper wall tiles are laid in vertical courses of unpatterned white.

Possibly the most important feature of the interior is the typically Dutch fireplace with its chimney-piece brought forward from the wall. Wooden jambs, appearing as columns resting upon slate bases, support the massive hood that extends upwards to the ceiling. A broad wooden frieze beneath the shelf includes a series of mouldings decorated with three heads of biblical character in high relief. Forming the dividing line between mantel and fireplace

is a "mantel cloth" of red material to prevent smoke from blowing into the room. The rear of the chimney opening is lined with a broad panel of blue-and-white tiles with scenes from the Old and New Testaments. The iron fire-back is ornamented with floral and heraldic subjects in low relief, and hangers, hooked within the flue, hold the metal pots over the fire. Upon the tiled hearth stands a wrought iron fire holder and various brass utensils for the burning of charcoal or peat, the chief forms of fuel. Small boxes, containing fire, placed upon the floor in front of chairs, served as foot warmers. They were usually square in shape with patterned sides and lids.

Brass was much used in the making of domestic utensils, such as oil lights, candle holders, food warmers, and the perforated and engraved covers of warming pans that were used to heat the linen bed sheets. One of the important furnishings of the room is the metal-bound treasure chest in which the family jewels and gold pieces were stored. This handsomely made coffer is built of foreign wood entirely covered with plaques of brass with elaborate *repoussé* patterning of circular bosses alternating with panels of flowers. Wrought iron straps are riveted between the brass plates, and the intricate lock and plate are also of iron.

A characteristic brass lantern with pierced and arched top and ornamented bottom is attached to the ceiling beam near one of the cupboard-like apartments that afforded accommodation for sleeping. This built-in bed recess, neither long nor wide, is reached by a movable step curiously shaped and painted in gay colors with birds and flower patterns. The opening of the recess is covered by a green wool brocade draw-curtain. The number of piled-up pillows in fancy covers indicates, it is said, the "dot" of the female members of the house.

One wall is entirely wainscoted with oak and divided into panels by elaborate mouldings, separated by double engaged columns delicately reeded. Two doorways lead into the inner house and flank a feature common to Dutch rooms, the wall cupboard. Therein many and sundry objects were stored, such as table silver, tobacco holders of inlaid metal, and the gold Friesland head-dresses, shaped like skull caps. In the hanging cupboard near the door is glassware with spiral stems, color panels, relief shell decoration, or enameled patterning.

For the movable furnishings, chairs, tables, chests, and cabinets of both carved and painted wood were used. The painted decorations were crude and highly colored with scrolls, flowers, birds, pastoral and sea views. The "cas" or cupboard where linens, wearing apparel, etc., were stored is always of monumental size with double doors enriched with carvings. Contrasting with this piece of furniture is the cheese cupboard, fitting neatly into the corner. It is triangular in shape, with a circular front, which also forms the door. The top is surmounted with several tapering shelves, the entire cupboard being painted with landscapes and figures. B. B.

#### ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE

**T**HE Thirty-seventh Annual Exhibition of American Paintings and Sculpture, which opened on October 30, will close on December 14. The following awards have been made:

The Mr. and Mrs. Frank G. Logan Medal and prize of one thousand five hundred dollars, to Eugene Francis Savage for his painting, "Recessional";

The Mr. and Mrs. Frank G. Logan Medal and prize of one thousand dollars for portraiture, to Malcolm Parcell for his portrait of "Jim McKee";

The Potter Palmer Gold Medal and prize of one thousand dollars, to Leon Kroll for his painting, "Young Women";



JIM MCKEE, BY MALCOLM PARCELL. MR. AND MRS. FRANK G. LOGAN PORTRAIT PRIZE  
ANNUAL EXHIBITION OF AMERICAN  
PAINTINGS AND SCULPTURE

The Mrs. Keith Spalding Prize of one thousand dollars for sculpture, to Charles Grafly for his "Study for Head of 'War': Meade Memorial";

The Norman Wait Harris Silver Medal and prize of five hundred dollars, to Jean MacLane for her painting, "Morning";

The Norman Wait Harris Bronze Medal and prize of three hundred dollars, to Malcolm Parcell for his "Portrait of My Mother";

The Mr. and Mrs. Augustus Peabody Prize of two hundred dollars, to John R. Grabach for his painting, "Wash Day in Spring";

The William M. R. French Memorial Gold Medal, to John W. Norton, for his painting, "Light and Shadow";

The Martin B. Cahn Prize of one hundred dollars, to J. Jeffrey Grant for his painting, "The Old Quarry."

Honorable mentions were awarded to Sylvia Shaw Judson for "Sister Frances" (sculpture), Gertrude K. Lathrop for "Nancy Lee" (sculpture), J. Jeffrey Grant for "The Old Quarry," and John W. Norton for "Light and Shadow."



THE OLD QUARRY, BY J. JEFFREY GRANT.  
MARTIN B. CAHN PRIZE

## DEPARTMENT OF DRAMATIC ART

**N**OW that the building of the Kenneth Sawyer Goodman Memorial Theater is actively under way, considerable interest is manifested in the policy of the new Department of Drama. The plans of the Department are rapidly taking shape, and will be ready for announcement in the near future. The date for the opening of the building cannot be definitely set at present, but the Department will start its classes on the fifth of next January, and will have productions ready well in advance of the completion of the structure.

The theater building includes much more than the stage and auditorium. It provides generous space for the construction and painting of scenery, and a studio for scene design, where models will be made, to be executed later for actual service on the stage. Its lighting equipment will be of the latest and most flexible order, suited to sensitive experimental work in this comparatively recent field. There is a large studio for the designing and making of costumes, and extensive storage space for the gathering of a great wardrobe and of collections of furniture and properties for the stage. There are also extra reading, rehearsal, and dancing rooms, since the Department contemplates, even though

the number of students must be limited, the preparation of two or three productions at a time.

The School of the Art Institute, under which the instruction will be given, has announced its admission requirements. As some of the work is to be carried on in co-operation with the University of Chicago, the regular college entrance requirements will govern, in addition to an extended technical test. Since the Department is to provide a thorough technical training in the entire work of the theater, the Art School is interested in finding a serious and promising group of young people, and Mr. Thomas Wood Stevens, who will have direct charge of the work, is already interviewing candidates.

The first class, to be admitted January 5, 1925, will begin with a full daily schedule in the study of stage craft, personal technique, dancing, history of the drama, rehearsal, and costume work as soon as the technical tests for their admittance are completed. Mr. Stevens also plans the organization of a playwriting group in the near future, and candidates for this may submit manuscripts, in competition for entrance, at any time previous to January 1. The Fellowship group will start rehearsals for the opening repertory productions soon after. Room for the classes, until the completion of their quarters in the theater, will be provided in Gallery 3, and the Fullerton Hall stage will be used for rehearsals when not otherwise occupied.



YOUNG WOMEN, BY LEON KROLL. POTTER  
PALMER GOLD MEDAL AND PRIZE



It is contemplated that the Kenneth Sawyer Goodman Memorial Theater will give an extensive repertory of established plays, and that it will also be active in the production of new works, never before given; just as the galleries of the Institute show paintings and sculpture by the great masters of the past, and concurrently exhibit the most recent works of living artists. The broad stage, with its great sky dome and its equipment of wagon stages, is well suited both to the most modern and experimental, and to the most classic types of drama. An intimation of the policy in selection may be gained from one of the inscriptions on the building, taken from a masque by Kenneth Sawyer Goodman: "To restore the old visions and to win the new."

The construction of the auditorium of the theater has progressed far enough to indicate its sight lines, and to show that while it provides for the seating of about seven hundred persons, with unusually generous room between the rows, there will be no bad seats. The interior is to be in paneled oak, and the acoustics should be excellent. Both the auditorium itself and the memorial gallery by which it is approached will be rooms of great dignity and beauty.

The arrangements regarding the subscriptions and the sale of seats will be announced later. For the present it is only necessary to say that this part of the work will be handled in close co-operation with



LIGHT AND SHADOW, BY JOHN W. NORTON.  
WILLIAM M. R. FRENCH MEMORIAL GOLD MEDAL

the Membership Department, and that the regular members of the Institute will be considered first, and will have valuable privileges accorded them in the theater.

#### ALBERT BESNARD, ETCHER

WITH its usual forehandedness the Carnegie Institute of Pittsburgh has initiated us into a side of Albert Besnard's work that up to the present has been but intermittently evident in this country. The present exhibition of his etchings on view in Gallery 12 was shown concurrently with the Pittsburgh International Exhibition last spring in that city. Our purchase of a painting by Besnard at the time of his visit last April makes this display of his versatility altogether timely.

Albert Besnard's father was also a painter, a pupil of Ingres, while his mother had considerable success as a miniaturist. The son, born in 1849, was head of the French Academy in Rome (1913-1921), and since 1922 has been director of the École des Beaux-Arts. His conspicuous position in the art world has given his accomplishment in painting widespread recognition, heretofore overshadowing his other artistic endeavors. His marvellous success in pastel and water-color has nevertheless stood forth, especially since the production of his East Indian studies.



PORTRAIT OF MY MOTHER, BY MALCOLM PARCELL.  
N. W. HARRIS BRONZE MEDAL AND PRIZE



FLIRT, ETCHING BY ALBERT BESNARD

His virtuosity in etching has not been stressed in English-speaking countries, nor is it well known. Etching must have been a pastime to which he turned in moments of relaxation, so various are the moods and subjects displayed and so spontaneous the method.

"Besnard studied etching under Bracquemond and Legros, and following the advice of the latter strove to attain a masterly simplicity, expressive restraint, and skillful technique in the presentation of his subjects. Later he came under the influence of Anders Zorn and produced those splendid portraits in the broad manner of etching—a technique, by the way, which Zorn by constant practice and reiteration, made familiarly his own."<sup>8</sup> This is not to say that his style as shown in the present exhibition of eighty-odd prints is in any essential except boldness at all reminiscent of Zorn. Unlike Zorn, Besnard's real concern is not bold presentment; his style is an unconscious thing, a means to interpretation.

He has another manner, not perhaps as extensively employed as his bolder style,

<sup>8</sup>Catalogue, Besnard Exhibition, Carnegie Institute.

but one particularly suitable to sensitive portraiture. In the study of Cardinal Mercier it is effectively illustrated. More structural than Carrière, more suggestive and definite in characterization, he has a tenderness of style along with a power of depiction searchingly illuminating.

The set of twelve etchings, "Série de la Femme," is a trenchant and compassionate commentary on women. The "Flirt," reproduced on this page, is one of this series. From "Triomphe Mondain" through the most poignant situations, the woman traces her way to "Le Suicide," impending tragedy beckoning throughout. But this dour quality is not all-pervading. Besnard comprehends and draws all phases of life and generally translates it in its more wholesome aspects, but he is unfailingly vital throughout. In modern graphic art he has a foremost and enviable place.

McK.

#### RYERSON LIBRARY

CAMBODIA, in the French Indo-China, has for a long time been the object of archæological expeditions. There have recently been added to Ryerson Library a number of publications which embody the results of these missions, as well as a guide-book to that formidably hot, damp, inaccessible country, whose capital city, Angkor Thom, was abandoned in the fifteenth century. The district was the home of the Khmers, but was found by immigrants from India long before the Christian era, and was Brahmin before it was Buddhist in religion. Angkor Thom was built in the ninth century and Angkor Vat in the twelfth.

The two volumes of "Le Bayon d'Angkor Thom" contain reproductions of bas-reliefs remaining on the walls of the deserted galleries, through which once the pilgrim traveled to the temple shrine, which the galleries enclosed. The subjects are land and water battles, all the semi-barbaric panoply of royal processions, and groups of worshippers about their deities. This work was published in 1910 by the Commission Archéologique de l'Indo-Chine.



Two other works are published by the École française d'Extrême Orient. The "Inventaire descriptif des monuments Cams de l'Annam," by Parmentier, describes in two volumes and illustrates in two more the monuments of the district which extend from 600 A.D. to 1650. The "Inventaire descriptif des monuments du Cambodge" by Lunet and Lajonquiere, in three volumes and maps, is a general survey. The Library has acquired also the first volume of the important work, "Arts et archéologie Khmers; Recherches sur les arts, les monuments et l'ethnographie du Cambodge depuis les origines jusqu'à nos jours."

In this connection may be mentioned Groslier's work with colored illustrations, "Danseuses Cambogiennes anciennes et modernes."

The monumental catalogue of works of art in the Staatliche Museen zu Berlin entitled "Beschreibung der Bildwerke der Christlichen Epochen" has reached five volumes, of which the most elaborately illustrated is the second, on Italian bronzes. Other volumes recently added are: Vol. 3, on early Christian, Byzantine and Italian work, Vol. 4, on German work and that of other Cisalpine lands, and Vol. 5, on Italian and Spanish work of the Renaissance and Baroque periods.

## NOTES

THE SCAMMON LECTURES for 1925 will be given next March by Prof. Charles R. Richards, Director of the American Association of Museums. The general subject of the six lectures will be "Modern Tendencies in European Industrial Art." Subjects and dates of individual lectures are announced on page 118 of this issue. Prof. Richards has been successively director of the department of Science and Technology at Pratt Institute, Brooklyn; Director of the Department of Manual Training at Teachers' College (Columbia University), and Director of Cooper Union, New York, besides heading a number of industrial educational surveys.

The Scammon Lectureship was established on the bequest of Mrs. Maria Shel-



WASH DAY IN SPRING, BY JOHN R. GRABACH.  
MR. AND MRS. AUGUSTUS PEABODY PRIZE

don Scammon, whose will prescribed that the lectures were to be primarily for the benefit of students and secondarily for members and other persons. The last lecturer on the Scammon foundation was Jay Hambidge, who in 1921 delivered six lectures on "Dynamics of Design."

SUNDAY CLOSING HOUR—It has been decided to close the building at 8 o'clock on Sunday evenings from September 1 to June 1. Henceforth all canes and umbrellas brought into the building must be checked.

DEPARTMENT OF MUSEUM INSTRUCTION—The work of the Department of Museum Instruction has been greatly facilitated by a change in the location of its lecture room, which has been made possible by gallery changes. It is now located in Gallery 4 on the first floor, near the entrance of the building. Here are held the classes in art appreciation and art history, and the lectures are so planned that one may enter at any time. The subjects were published in the October BULLETIN. Additional courses to begin in January are being planned, and their subjects and hours will be announced later. Detailed information may be had on application to Miss Helen Parker, Museum Instructor.

**CORRECTION**—In the October BULLETIN a study, "The Bather," by Millet was incorrectly described as the loan of Miss Gracia M. F. Barnhart. This picture is the property of the estate of A. M. Barnhart.

**CHANGES OF ADDRESS**—Members of the Art Institute are requested to send prompt notification of any change in address to Guy U. Young, Manager, Membership Department.

## LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, MONDAYS, TUESDAYS, FRIDAYS AND SATURDAYS AT 2:30 P.M. NEARLY ALL ILLUSTRATED BY STEREOPTICON.

### DECEMBER

- 2 Concert: Chamber music. Philharmonic String Quartette.
- 5 Lecture: "English sculpture." Lorado Taft.
- 6 Lecture for children of members. Dudley Crafts Watson.
- 9 Lecture: "Is there any art in America?" R. A. Kissack.
- 12 Lecture: "American sculpture." Lorado Taft.
- 13 Lecture for children of members. Dudley Crafts Watson.
- 16 Lecture: "The art of Spain today." Dudley Crafts Watson.
- 19 Lecture: "American sculpture." Lorado Taft.
- 20 Lecture for children of members. Dudley Crafts Watson.
- 23 Christmas holiday.
- 30 Christmas holiday.

### JANUARY

- 6 Lecture: "The Woolworth Building and its message." Henry Turner Bailey.
- 13 Lecture: "Interiors and their composition." Bessie Bennett.
- 20 Concert: By members of the Chicago Symphony Orchestra.
- 27 Lecture: "The enjoyment of color." Prof. Walter Sargent.

### FEBRUARY

- 3 Lecture: "The making of a garden." Mrs. Linn White.
- 10 Lecture: "The relation of the arts to life." Alfonso Iannelli.
- 17 Concert: Chamber Music. By the Beethoven Trio.
- 24 Lecture: "Renaissance furniture and woodwork." Herbert Cescinsky.

### MARCH

- 24 Concert: By members of the Chicago Symphony Orchestra.
- 31 Lecture: To be announced later.

## THE SCAMMON LECTURES

The Scammon Lectures for 1925, six lectures on the general topic, "Modern Tendencies in European Industrial Art," illustrated by the stereopticon, will be given by Prof. Charles R. Richards, Director of the American Association of Museums, in Fullerton Hall at four o'clock on the dates and subjects listed below:

### MARCH

- 3 "William Morris and his work. Ruskin. Eastlake. The Arts and Crafts Society. The Glasgow School. Baillie Scott. Present situation."
- 5 "French applied art from the Empire to l'Art Nouveau."
- 10 "Industrial art in Germany. The New German Renaissance. The Jugend Stil. Architecture since 1900."

- 12 "The Viennese School. Influence of Prof. Hoffmann. The Wiener Werkstaette."  
 17 "The Modern Movement in Sweden, Denmark, Holland and Switzerland."  
 19 "French decorative and applied art of today."

## SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock.  
 George Dasch, Conductor. Admission 15 cents.

Lectures on sculpture, by Lorado Taft, 5:30 P.M. Admission free.

## ACCESSIONS AND LOANS

## PAINTINGS AND SCULPTURE

15 paintings for Walter H. Schulze Memorial: The Marvellous Draught, by Emil Carlsen; Early Winter, by Bruce Crane; The Northwest Wind, by Charles H. Davis; Lady Trying On Her Hat, by Frederick C. Frieseke; Cathedral Spires and The Willows, by Childe Hassam; Herself and Himself, by Robert Henri; Golden Fields, by W. L. Lathrop; The Play of the Waves, by William Ritschel; The Tower House, by W. Elmer Schofield; Gloucester, by John Henry Twachtman; The Lute Player, by J. Alden Weir; Snow-Crowned Hills, by Guy Carleton Wiggins, and Fete by the Lake, by F. Ballard Williams. *Gift of Mr. and Mrs. Paul Schulze.*

Painting, In a Garden, by Julius Stewart. *Gift of Mrs. Ellie Stewart Brolemann.*

## CHILDREN'S ROOM

2 pieces of Armenian embroidery. *Purchased from Worcester Fund.*  
 47 plaster casts of classic objects. *Purchased from Worcester Fund.*  
 1 Japanese woodcut process. *Purchased from Worcester Fund.*

## PRINT DEPARTMENT

2 engravings of Stuart's Washington by James Heath. *Gift of the Ehrich Galleries.*

## DECORATIVE ARTS DEPARTMENT

92 pieces of pewter. *Lent by Mr. and Mrs. W. O. Goodman.*

## THE LIBRARIES

92 volumes: 11 on painting, 5 on sculpture, 7 on design and applied art, 12 on general art and archæology, 6 on graphic arts, 5 continuations and 2 miscellaneous. 44 volumes on architecture.

## EXHIBITIONS

July 10—Notable Engravings of the Fifteenth and Sixteenth Centuries, lent by Mr. and Mrs. Potter Palmer. Galleries 14 and 16.

October 8—January 1—Persian Pottery and Bronzes, lent by H. Kevorkian. Gallery H 10.

October 30—December 14—Thirty-seventh Annual Exhibition of American Oil Paintings and Sculpture. Temporary Exhibition Galleries.

November 21—December 6—George F. Porter collection of Modern Swiss Posters.

December 1—January 1—Selections from the Leonora Hall Gurley Memorial Collection of Drawings. Gallery 11.

December 1—January 15—Prints purchased by the Print and Drawing Club for the Art Institute. Galleries 12 and 13.

December 5—January 25—Loan Exhibition of Tapestries. Hutchinson Wing.

December 23—January 25—(1) Paintings by Leon Kroll. (2) Paintings by George and Henriette Amiand Oberteuffer. (3) Modern Japanese Paintings. (4) Paintings by Walter Ufer. (5) Paintings by Edgar S. Cameron. (6) Paintings by Paul W. Bartlett. (7) Paintings by George Bellows. (8) Arts Club Exhibition, Work of Henri de Toulouse-Lautrec. (9) Annual Exhibition of Modern Decorative Art. Temporary Exhibition Galleries.

January 30-March 10—(1) Twenty-ninth Annual Exhibition by Artists of Chicago and Vicinity. (2) Fifteenth Annual Exhibition of Etchings under the management of the Chicago Society of Etchers.

March 17-April 24—Group of Sculpture by Nancy Cox-McCormick.

### NEW LIFE MEMBERS

Henry M. Abrahamson,  
Mrs. Nathaniel Allison,  
Mrs. L. S. Baker,  
Mrs. James Blackstone Barnet,  
Harry H. Blum,  
Mrs. Paul H. Bonfield,  
Mrs. W. Gray Brown,  
Mrs. Meta Dewes Burgweger,  
Ernest DeW. Burton,  
Mrs. Heino F. Busch,  
Mrs. C. Frederick Childs,  
Miss Alice Coolidge,  
Frank Cramer,  
George Dasch,  
Sigmund W. David,  
Mrs. William E. Duff,  
Frank William Edwards,  
Mrs. Percy M. Elliott,  
William H. Emery,  
Mrs. Isaac Fish,  
Mrs. Albert Burton Flagg,  
William A. Forward,  
Mrs. Pierre D. Francis,  
Dr. Herman L. Frankel,  
Mrs. Anna Girard,  
Miss Ruth R. Gibson,  
Dr. Albert Goldspohn,

F. A. Gregory, Jr.,  
Dr. Leon Grotowski,  
William F. Gubbins,  
Mrs. Frederick C. Hack,  
Mrs. Raymond S. Henshaw,  
Mrs. Frank W. Himrod,  
Mrs. Charles S. Holt,  
William G. Howe,  
Miss Ella P. Johnston,  
Dr. Felix Kalacinski,  
Philip G. Kemp,  
James M. Kennedy,  
Miss Mabel Key,  
Fred J. Kihm,  
Mrs. William O. Kinberg,  
Mrs. Jerome E. Kolar,  
Frank Kordick,  
Mrs. Samuel J. Lidov,  
Mrs. Robert M. Lucas,  
Dr. Carl A. Luenzmann,  
Miss Mellicent Martin,  
John Matter,  
Dr. A. R. Metz,  
Mrs. Thomas G. Milsted,  
Mrs. Edwin Page,  
Dr. William F. Petersen,  
Albert Pick, Jr.,  
A. G. Raithel,

Mrs. Henry I. Ritter,  
O. J. Schafer,  
Arthur C. E. Schmidt,  
Henry Schoenstadt,  
Sinclair M. Seator,  
Mrs. Henry O. Shepard,  
Charles H. Sierks,  
Louis Sorensen,  
Frank S. Spofford,  
Miss Jane A. Stenson,  
Mrs. E. G. Swanson,  
Mrs. Bernard G. Sykes,  
Louis S. Taylor,  
Mrs. William Templeton,  
Edward H. Thomas,  
Miss Laura Thompson,  
S. N. Tideman,  
A. W. Tobias,  
Mrs. Honore D. Valin,  
Christopher Van Deventer,  
G. Broes Van Dort,  
George E. Watson,  
Harry C. Watts,  
Mrs. Edward P. Welles,  
John H. Wigmore,  
Dr. William H. Wilder,  
Charles R. Young.

### NEW GOVERNING MEMBERS

Mrs. Charles T. Boynton

Mrs. Leverett Thompson



MORNING, BY JEAN MACLANE. N. W. HARRIS  
SILVER MEDAL AND PRIZE, ANNUAL EXHIBITION  
OF AMERICAN PAINTINGS AND SCULPTURE

